

CLOSING THE SECOND CIRCLE

Regardless of whether or not the potential creator takes up his or her instruments of form-ation at that moment when a nonautonomous-nonaesthetic phenomenon announces itself to consciousness, regardless of whether the potential creator is able to wield his or her instruments of form-ation in such a manner that the period of time between the moment when he or she takes up his or her instruments of form-ation in order to transform that nonautonomous-nonaesthetic phenomenon which announced itself to consciousness at first closing into an autonomous-aesthetic phenomenon and the moment when that phenomenon becomes an autonomous-aesthetic phenomenon (at the closing of the second circle) is relatively short or whether that period is relatively long, regardless of whether that nonautonomous-nonaesthetic phenomenon which announced itself to consciousness at first closing is to a large extent or to a small extent mentally transformed into an autonomous-aesthetic phenomenon at the time when the potential creator takes up his or her instruments of form-ation, regardless of whether the potential creator takes up his or her instruments of formation at regular intervals or irregular intervals, regardless of whether the potential creator most often takes up his or her instruments of form-ation between the rising of the sun and the setting of the sun or between the setting of the sun and the rising of the sun, regardless of how long or short that period of time might be that the potential creator does wield his or her instruments of form-ation once they have been taken up, regardless of whatever else the potential creator might or might not do as he or she wields his or her instruments of form-ation, regardless of the potential creator's spatial coordinates on the planet earth as he or she wields his or her instruments of form-ation, regardless of whether those instruments are utilized to bring into existence autonomous-aesthetic phenomena that are made of words of marble of wood of clay of musical notes of pigment, regardless of the potential creator's dialectical psychical perspective with reference to a given content for art as he or she wields his or her instruments of form-ation, regardless of whether he or she wields those instruments in a period of history in which the will-to-art is the will-to-empathy or in a period of history in which the will-to-art is the will-to-abstraction, those Homo sapiens who do take up instruments of form-ation in order to transform a nonautonomous-nonaesthetic phenomenon into an autonomous-aesthetic phenomenon do so because they are interested in recreating the world.